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SEVENTY BOOKS ABOUT BOOKMAKING



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*A GUIDE TO THE STUDY*

AND APPRECIATION OF PRINTING

BY HELLMUT LEHMANN-HAUPT



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1941

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## INTRODUCTION

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Though the title has changed this is really the second edition, revised and enlarged, of a little volume called *Fifty Books about Bookmaking*, which appeared first on the occasion of the Twelfth Annual Conference on Printing Education, held at Columbia University, June 26 to 28, 1933. The book was issued as the catalogue of an exhibition which the Columbia University Library had organized for the benefit of the members of that conference. It contained a selection of fifty books on printing and the graphic arts which, we felt, would be of permanent value to teachers and students of printing.

Appreciation of printing is, of course, based on some real understanding of the technical processes. This understanding can be gained by instruction and by actual workshop practice; individual personal experience is a wonderful eye opener. There are many excellent handbooks that help along the path of practical apprenticeship — the United Typothetae of America's *Standard Textbooks on Printing*, for instance. It is, however, something else that we had in mind in arranging that exhibition and in issuing the catalogue, something which is as important and vital as it is intangible. A program of instruction can be thought of that would have as its result a good practical training in all the mechanics of printing, but it is exactly beyond this line that the real values are to be found. Beyond this line lie the character of the work, its style — the spirit, in fact, which gives life to the technical accomplishment.

This spirit relies upon the mechanics in order to manifest itself, a mutual relationship that is essential to both. Style cannot be taught, nor can it be learned by heart. There has to be at least some native talent; but this talent has to be awakened and developed. This awakening is a slow process, and one that depends on a great variety of experiences, on human relationships, constant contact with good work, learning to see, and learning to read. Books, in the field of the graphic arts as in any other worthwhile realm of human endeavor, bring close contact and companionship with the great masters of the present and the past. Reading is an investment for the long pull, which bears no immediate, practical results, but it brings to the student silently and invisibly an accumulation of intellectual capital. These invisible resources stand behind the work of every great printer of the past and present. It is no mere chance, for instance, that the best contemporary type faces have all been designed by artists who command an intimate knowledge of the traditions of handwriting and the history of type design.

I am not suggesting that every printer should be a librarian (incidentally, however, I do believe that every librarian should be a bit of a printer), but the study of a few books is essential to every printer. Possibly the book that contains very little practical advice will in the end be the most useful one, and quite likely the book that is laid down and apparently forgotten will be the most productive in its results, because its message has been absorbed.

There has been a broadened understanding, in recent years, of these aspects of printing education both in the industry and in the library world. It is perhaps not insignificant (and certainly gratifying) that Harry L. Gage in his *An Appraisal of*

*Graphic Arts Education* as well as Miss Helen Haines in her *Living with Books* have quoted passages from the introduction to the first edition of this little guide.

One hopeful sign is the growing interest in printing and the graphic arts that colleges and universities are showing. Quite a few new courses have been established in the last seven years and more will undoubtedly be started. This book, it is hoped, will be found a useful tool for the teachers and students of these courses.

The printing industry at large has been very slow to recognize the value of these developments, which is a little unfortunate. It is true that much of this work is carried on with little technical equipment, but not so much for lack of funds as from deliberate choice. The basic manual processes do not require complicated machinery, but they are nevertheless of fundamental training value. Calligraphy, hand composition, the making of linoleum cuts and of woodcuts, of decorative pattern papers, the operation of a hand press, bookbinding by hand, elementary photography, those are the foundations of a creative career in the graphic arts. But even the courses which emphasize appreciation and understanding rather than production are of fundamental value. It is not merely a matter of training the future "consumers" of printing, as in many printing courses throughout the library schools of this country, but it is also the recognition of the vital function of the graphic arts in our society and our culture. There, once more, lies the value of a carefully selected bookshelf. The literature of the graphic arts is very extensive, but there are not so very many books that fit a broader purpose. Obviously, they have to be general, but at the same time substantial and definite. All publications were ruled out which were limited to the work of

only one particular period or of one single country, except the United States. "Second best bets" were avoided, and we preferred not to cover a phase of bookmaking at all rather than to include a mediocre treatment of the material. It was not possible to keep the books within a low price range; some of the volumes listed are expensive. Nor was it possible to limit the choice to books in print at the present time. Only about half of them are readily available on the market; but with the exception of perhaps one or two it should be possible to assemble them within a reasonable amount of time.

Not only the selection but also the arrangement of the books was carefully planned. There is a continuity here which should make it worthwhile to read through the catalogue.

One of the surprising discoveries made seven years ago in assembling the original "Fifty" was the complete lack of well-written, compact volumes on certain specific aspects of bookmaking. Of eight such vacancies mentioned in the introduction to *Fifty Books about Bookmaking* only about four have been filled since then. There still is no book, in any language, that deals comprehensively with the subject of modern book illustration, nor a really sound volume on the illustration of children's books. Also, we still lack an English-language volume on bookbinding in all its technical, historical, and artistic aspects, and an up-to-date history of bookbinding in English. In spite of these continued vacancies many worthwhile books have appeared in recent years. It was a pleasure to discover that all good books about bookmaking are themselves well-made books, although this unfortunately does not mean that all the well-made ones are good.

The raising to seventy of the number of items on this list came about naturally and without deliberately holding down

or increasing their number for the sake of enlargement alone. It was only natural that in making the selection and describing the items frequent reference was made to the "Books about Bookmaking" column in *Publishers' Weekly*. I am grateful to Mr. Frederic G. Melcher for having made this possible.

A word of thanks is due to several of my colleagues on the faculty, the staff of the Libraries, and the Columbia University Press, for their substantial assistance in the selection, preparation, and publication of this list. It should be added that the responsibility for the selection is my own.

H. L. - H.

November 15, 1940



**SEVENTY BOOKS ABOUT BOOKMAKING**



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## I. GENERAL WORKS. ORIGIN OF THE BOOK

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### 1 FINE BOOKS

*by Alfred W. Pollard. London, Methuen, 1912. (331 pages, 40 plates)*

There is no such thing as the ideal book, either in physical format or by virtue of contents. But, if one had to recommend only a single volume on the subject of books and printing, Alfred Pollard's fine and noble volume would be a safe choice. It has stood the test of time. One need only look up chapters dealing with such controversial subjects as the invention of printing and the early rise of book illustration to appreciate the knowledge, taste, and sense of proportion which the British Museum's famed scholar brought to the writing of this book.

### 2 AN INTRODUCTION TO BIBLIOGRAPHY FOR LITERARY STUDENTS

*by R. B. McKerrow. Oxford, Clarendon Press, 1928. (359 pages, illus.)*

It is not always easy for a student of the graphic arts to remember that printing is not a means in itself but that it serves a very definite and important purpose. The consumer of printing, whether the casual reader or the painstaking scholar, is a definite part of the picture. For this reason McKerrow's *Bibliography* is included in this group of books

about bookmaking. The purpose of McKerrow's study is to acquaint the student of literature with those physical details of book production which have a bearing upon literary criticism, editing, and general bibliographical problems.

### 3 THE PRINTING OF BOOKS

*by Holbrook Jackson. London, Toronto [etc.], Cassell, 1938.  
(285 pages, illus. incl. facsim.)*

"Printing for reading" is the credo set forth in this book by Holbrook Jackson, which should be read and enjoyed slowly and a little at a time. It is a collection of essays, loosely built around the central theme, and perhaps most interesting when it shows printing as seen through the eyes of famous authors. The number of important writers, from Robert Burton to Robert Bridges, who have expressed themselves intelligently on the subject of printing, is perhaps more surprising than the quality of their criticism and their understanding of typographic problems.

### 4 CHRONOLOGY OF BOOKS & PRINTING

*by David Greenhood and Helen Gentry. Rev. edition.  
New York, Macmillan, 1936. (186 pages)*

What, to the curious inquirer into the history of bookmaking, could be more natural than a desire to see the tangled and often contradictory mass of old and new information neatly straightened out into the orderly pattern of a chronology? It is hard to imagine how history could be written more accurately and more objectively than in this manner. Yet, experience has shown that chronologies

are subject to the same differences of selection and interpretation as any other form of written history; and many things refuse to be nailed down. David Greenhood and Helen Gentry have coped successfully with these difficulties. Their very careful wording, the reservations which they make, and the frequent inclusion of explanatory notes make their book a valuable and useful tool.

### BLACK ON WHITE: THE STORY OF BOOKS

*by M. Ilin, translated by Beatrice Kincead, illustrated by N. Lapshin. Philadelphia, Lippincott, 1932. (135 pages)*

The charm of this book lies in its pleasing simplicity—a textbook which reads like a fairy tale. Ilin tells the story of the book, its ancestors, its early forms, and the changes to our modern volumes, in simple and entertaining words. The book was originally intended for Russian children, workers, and peasants; for their understanding the entire history was dissolved into a loose series of episodes and anecdotes, which, nevertheless, give a complete and essentially true picture. The sketchy little black and white illustrations are informing, witty, and of astonishing variety.

### THEY WROTE ON CLAY

*The Babylonian tablets speak today, by Edward Chiera, edited by George G. Cameron. Chicago, University of Chicago Press, 1938. (235 pages, illus.)*

It may be an open question whether the clay tablets of ancient Babylonia and Assyria can be called "books," but they certainly fulfilled the same functions in their time

and place as did books later on. They unquestionably belong to the family tree, even if they seem remote and mysterious to many. Here lies the value of the late Professor Chiera's book. It offers, for the first time, an opportunity to the interested layman to get really close to those amazing old documents and to understand them as fully as anybody could wish to understand them without actually studying the language and the script.

## 7 BOOKS AND READERS IN ANCIENT GREECE AND ROME

*by F. G. Kenyon. Oxford, Clarendon Press, 1932. (136 pages, illus., plates, facsim.)*

What Chiera's book accomplishes in the realm of ancient Babylonian and Assyrian tablets, Kenyon's volume does for the book rolls of Greece and Rome, those less remote ancestors of the medieval codex and of our modern volumes. Kenyon's account, the outcome of three lectures given at the University of London, is a compact and readable summing-up of the older literature, which, unfortunately for English-speaking readers, is mostly in German.

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## II. WRITING AND LETTERING

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### 8 THE STORY OF WRITING

*Prepared under the auspices of the Committee on Materials of Instruction of the American Council on Education. Washington, D. C., American Council on Education, 1932. (64 pages, illus.) ("Achievements of Civilization." No. 1)*

The one fundamental graphic art is the art of writing. It is the basis of all recorded communication from individual to individual and from the past to the present. The origin of writing and the formation of the alphabet have been told often and in many forms. This little pamphlet of the American Council on Education has an importance of its own as an attractive and intelligent presentation of the whole story of the origin and early growth of writing.

### 9 ANCIENT WRITING AND ITS INFLUENCE

*by B. L. Ullman. New York, Longmans, Green, 1932. (234 pages, illus., 16 plates incl. facsim.) ("Our Debt to Greece and Rome." No. 38)*

*The Story of Writing* stops short with the establishment of a definite alphabet. Ullman's book takes up the story from then on, recording the changes of our letter forms through the Middle Ages and to the invention of printing. It clearly shows the evolution of our modern alphabet as the source of inspiration for the first European printers.

## 10 AN INTRODUCTION TO GREEK AND LATIN PALAEOGRAPHY

*by Sir Edward M. Thompson. Oxford, Clarendon Press,  
1912. (600 pages, 250 facsim.)*

This book covers approximately the same material as Ullman's volume, but in much greater detail. It also describes the various materials used in early writing and the different early forms of the book. It is definitely a book by a scholar for scholars and serious students. It is written with the warmth of intimate knowledge and the delicacy of a highly developed taste.

## 11 LETTERING

*A series of 240 plates illustrating modes of writing in western Europe from antiquity to the end of the 18th century; introduction by Hermann Degering. London, Benn, 1929.*

It should be said that the 240 specimens of writing and lettering, which are excellent reproductions in every way, form the most important part of this volume. The wealth of styles, the differences in technique, and the variety of materials are well represented, and the volume will be of permanent value as an inspiration to any serious student of lettering. The book appeared originally in German, under the title *Die Schrift*, Berlin, Wasmuth; there is also a French edition, *L'Écriture*, Paris, Librairie des Arts Décoratifs. Some critics have said that the introduction has suffered from having been translated; the plates, however, are equally well reproduced in all three editions, and any one of them will serve the main purpose of the volume.

## 12 WRITING & ILLUMINATING & LETTERING

*by Edward Johnston, with diagrams and illustrations by the author and Noel Rooke. 18th impression. London and New York, Pitman, 1939. (500 pages, illus., plates, facsim.)*

The foundation of modern artistic writing, and the bible of many a successful letter artist. First published in 1906, it has lost none of its freshness of inspiration in thirty-four years of service.

For technical details, such as writing tools and materials, and for aesthetic standards, nothing better can be recommended. However, for those who wish to complete their working library with a more recent work of English origin, a volume by one of Johnston's most talented pupils should be mentioned. It is Graily Hewitt's *Lettering for Students and Craftsmen*, London, Seeley, Service and Co., 1930.

## 13 MODERN LETTERING: DESIGN AND APPLICATION

*Edited by Herbert Hoffmann, translated by Prof. W. E. Walz. New York, Helburn, 1930. (80 pages incl. plates and facsim.)*

This volume contains excellent examples of continental hand lettering and printing types from the twenties, particularly the work of Rudolf Koch. It shows the rich, spontaneous quality of modern calligraphy and its stimulating effect upon contemporary type design. It also demonstrates the use of color in calligraphy, in book work, and in commercial application.

## 14 THE ELEMENTS OF LETTERING

by J. H. Benson and A. G. Carey. *Newport, Rhode Island, John Stevens, 1940.* (125 pages, illus. incl. facsim.)

A really sound American handbook on modern lettering has long been needed. Warren Chappell's *The Anatomy of Lettering*, published in 1935, was the first creative approach by one of Rudolf Koch's gifted American students. *The Elements of Lettering* by Benson and Carey is a treatise of unusual psychological (one is almost tempted to say philosophical) depth – not, however, at the expense of practical information or of emphasis on creative freedom. It is a fine, sincere piece of work, recommended to all those interested in seeing better work done, in doing it, and in teaching and learning how to do it.

## 15 LETTERING OF TO-DAY

*London, The Studio, Limited; New York, Studio Publications, 1937.* (144 pages incl. plates) (special autumn number of *The Studio*, 1937, edited by C. G. Holme)

Three things make this a worthwhile book to own: the wealth and quality of illustrations by many artists in many countries and in a great variety of mediums; the organization of the text into separate units, assigned to authors particularly competent to speak on such aspects as the basic principles of lettering, the reform of handwriting, lettering in book production, in architecture, and in advertising; and, last but not least, the integrity of judgment and the adherence to high standards throughout the volume.

## 16 A HANDWRITING MANUAL

*by Alfred J. Fairbank. Leicester and London, Dryad Press, 1932. (34 pages, illus., 12 plates)*

This little volume aims at a reform of our everyday handwriting. Many people today regret the influence that the very slanting, flourishing hand of the nineteenth century brought into our schools. While not a universal remedy, this book deserves attention and study because it is deliberate and consistent. It shows how clarity and beauty in writing can be developed by patient practice and study.

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## III. PRINTING HISTORY AND MODERN TRENDS

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### 17 A HISTORY OF THE PRINTED BOOK

*Being the third number of The Dolphin, edited by Lawrence C. Wroth. New York, The Limited Editions Club, 1938. (507 pages, illus. facsim.)*

It is very doubtful if a single author could have written a satisfactory general history of the printed book, considering all branches of production and all important centers of activity throughout the five centuries since Gutenberg.

The *Dolphin* history, through the skillful editorship of Lawrence C. Wroth and a cooperative plan of authorship, has achieved this very difficult and very important task. *A History of the Printed Book* can be recommended without reservation.

18 THE INVENTION OF PRINTING IN CHINA AND ITS SPREAD WESTWARD

*by Thomas F. Carter. Rev. edition. New York, Columbia University Press, 1931. (282 pages, illus., plates incl. facsim., table)*

For at least a century and a half students of printing have been somewhat vaguely aware of the existence of a far older knowledge of printing in the Far East; but there was a good deal of reluctance in facing the facts. The publication of Carter's book in 1925 had an immediate and profound effect. Skillfully and beautifully written, it clearly defined the nature of Far Eastern printing, traced its gradual infiltration into the western world and showed what Gutenberg did learn, or could have learned, from his Chinese ancestors. Carter's early death made it impossible for him to carry on, but in spite of much recent work by others his book still occupies a central position.

19 JOHANNES GUTENBERG: SEIN LEBEN UND SEIN WERK

*(John Gutenberg: his life and his work) by Aloys Ruppel. Berlin, Gebr. Mann, 1939. (224 pages, 29 facsim. incl. 3 in color in end pocket)*

This is undeniably a very complete and a very careful study of Gutenberg and the European invention of printing, by the Director of the Gutenberg Society in Mainz on the Rhine. Dr. Ruppel, historian and archivist by training, has conscientiously consulted all the reliable sources of information and has cautiously and skillfully interpreted them. He

gives a clear rehearsal of the indisputable facts, clearly set off against the many assumptions and the contradictory conclusions drawn by previous authors. His own solutions are never offered as anything more than suggestions. The most recent and most reliable book in English is Otto W. Fuhrmann's *Gutenberg and the Strasbourg Documents of 1439*, New York, Press of the Woolly Whale, 1940.

## 20 FOUR CENTURIES OF FINE PRINTING

*Upwards of six hundred examples of the work of presses established during the years 1500 to 1914, with an introductory text and indexes by Stanley Morison. London, Benn, 1924. (243 pages, incl. illus.)*

Stanley Morison's many contributions to the literature of printing are remarkable for their broadness of scope, their literary quality and good taste, and the direct effect which they have had upon practical printing and type designing. *Four Centuries of Fine Printing* is the best monumental series of facsimiles illustrating the art of the printer from 1500 to 1914 so far undertaken. The foreword is a short outline of printing history told in terms of the development of the Roman letter.

## 21 MODERN FINE PRINTING

*An exhibit of printing issued in England, the United States of America, France, Germany, Italy, Switzerland, Czechoslovakia, Holland and Sweden during the twentieth century and with few exceptions since the outbreak of the war, by Stanley Morison. London, Benn, 1925. (152 pages, illus.)*

This companion volume to the *Four Centuries*, devoted to European and American printing from 1914 to 1925, sets forth the contention that modern fine printing should not be left to the private press of the amateur — that it should be viewed not as a result obtained with costly raw materials and processes but as an artistic production of creative intelligence and care.

## 22 PRIVATE PRESSES AND THEIR BOOKS

by Will Ransom. New York, R. R. Bowker, 1929. (493 pages, illus. incl. facsim.)

This book aims to give complete information on the various private presses and their output. While the second part, which contains almost 300 pages of book titles, is most useful to the collector and the librarian, it is the first 200 pages that are recommended here. They contain a critical review of private presses, mostly English and American, treated in connection with the general revival of the graphic arts. Two supplements have been compiled by Irvin Haas, *Bibliography of Modern American Presses*, 1935, and *A Bibliography of Material Relating to Private Presses*, 1937.

## 23 THE ART OF THE BOOK

by Bernard H. Newdigate. London, The Studio, Limited; New York, Studio Publications, 1938. (104 pages, illus., facsim.) (special autumn number of *The Studio*, 1938)

One might wish that the many illustrations, liberally and informally distributed throughout this book, might have been tied in a little more closely, by numbers or placement,

with the text. But they do make for variety and fresh interest from page to page. Perhaps the main virtue of the book is that it ranges freely over the typographic map of Europe and America, supplying a good general survey of conditions before the outbreak of the second World War.

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#### IV. AMERICAN DEVELOPMENTS

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##### 24 THE COLONIAL PRINTER

*by Lawrence C. Wroth. 2nd edition, rev. and enl. Portland, Maine, Southworth-Anthoensen Press, 1938. (368 pages, illus., facsim., diagrams)*

This book was first published in 1931 as a limited edition of the Grolier Club. The current, second edition has brought it within reach of many who wanted and needed it.

A classic in the literature of printing and bookmaking, it needs no recommendation. For the benefit of the uninitiated it should be explained that it reviews the activities of the printer in Colonial America; it reconstructs his workshop and early equipment, describes the conditions of work in it, the remuneration and the hardships. Colonial typography has had a deep influence upon twentieth-century American printing, possibly too much so. One great value of Mr. Wroth's book is to help distinguish the permanent elements of our tradition from those which are incidental and ephemeral.

## 25 THE BOOK IN AMERICA

*A history of the making, the selling, and the collecting of books in the United States, by Hellmut Lehmann-Haupt in collaboration with Ruth S. Granniss and Lawrence C. Wroth. New York, R. R. Bowker, 1939. (453 pages)*

This one-volume account of book production and book distribution in the United States is not intended as a definitive history of printing in the United States. The aim of the work is to present a brief and straightforward survey of printing and the allied crafts, of publishing and bookselling, and of book collecting and the creation of libraries, from colonial beginnings to the present. The various aspects are treated in separate, clearly divided chapters, so that the student of any particular subject can easily find his way. The book also contains an extensive list of references.

## 26 NOTES ON THE MERRYMOUNT PRESS & ITS WORK

*by D. B. Updike, with a bibliographical list of books printed at the press, 1893-1933, by Julian P. Smith. Cambridge, Harvard University Press, 1934. (279 pages, plates)*

With an introduction from the pen of D. B. Updike, this book is not merely a list of Merrymount Press imprints but an authentic, evaluating account of its work and of Mr. Updike's professional achievement as printer and scholar. In this manner it presents an important chapter of twentieth-century American printing history.

27 THE WORK OF BRUCE ROGERS, JACK OF ALL TRADES: MASTER OF ONE

*A catalogue of an exhibition arranged by the American Institute of Graphic Arts and the Grolier Club of New York, with an introduction by D. B. Updike, a letter from John T. McCutcheon and an address by Mr. Rogers. New York, Oxford University Press, 1939. (127 pages, plates, facsim.)*

This is a complete record of the work in printing of a great American. It includes not only his books and pamphlets, but studies and drawings, layouts and sketches, and all manner of ephemeral printing and designing — perhaps the most inclusive listing of a single printer's activities ever attempted. With the warm sincerity of its introductions, it is a very adequate testimony to the power of the great printer in our times.

28 GOUDY, MASTER OF LETTERS

*by Vrest Orton, with an introduction by Frederic W. Goudy. Chicago, The Black Cat Press, 1939. (101 pages, plates, facsim.)*

Vrest Orton has done Frederic Goudy a real favor by not using superlatives and by avoiding the kind of blind devotion which it must be difficult to accept graciously. It is Goudy's idealism, his refusal to accept things as he found them, his restless, ingenious struggle to beat the machine age with its own weapons, which Vrest Orton has portrayed with striking likeness. This and the wealth of factual information lend distinction to this volume.

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## V. PRINTING PRACTICE

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### 29 FIRST PRINCIPLES OF TYPOGRAPHY

*by Stanley Morison, New York, Macmillan, 1936. (29 pages)*

Stanley Morison is perhaps the ideal combination of a practical typographer and a student of the printing craft. His *First Principles of Typography* is valuable as a simple and clear statement of how to use type. He has succeeded in the very difficult task of presenting in short form the few rules that are permanently valid. Also, he tells enough about the reasons for these rules to make it clear when they are not needed — an excellent thing to know.

### 30 AN ESSAY ON TYPOGRAPHY

*by Eric Gill. 2nd edition. New York, Sheed and Ward, 1936.  
(133 pages, illus.)*

The creative artist is not infrequently under a serious handicap when writing about his own art. Eric Gill, sculptor, wood engraver, and type designer, is certainly a creative artist. And his *Essay* certainly does suffer from the author's strong personal bias against the modern machine system. But his convictions are decided, and he has expressed here some unusual and even provocative ideas about typography, providing ample material for thought and consideration. Among the illustrations, some enlightening comparisons of good and bad letter forms are of particular interest and value.

### **31 PRINTING EXPLAINED**

*An elementary practical handbook for schools and amateurs,  
by Herbert Simon and Harry Carter, illustrated by G. M.  
Freebairn. Leicester, Dryad Press, 1931. (165 pages, illus.)*

To teachers of printing this book can be recommended very highly; it is written directly for their needs and with a good understanding of their problems. It is perhaps for this very reason that the book is also very useful for any layman or beginner. It is not a book about aesthetics or history, but simply about printing – the process of casting types and taking impressions from them. It is very charmingly illustrated with light pen drawings that are both attractive and lucid, and the book is altogether very pleasing to handle.

### **32 AN INTRODUCTION TO TYPOGRAPHY**

*by Philip Van Doren Stern. New York, Harper, 1932.  
(214 pages, illus.)*

Rather unconventional and imaginative in its manner of presentation, this is nevertheless a very reliable handbook. Like *Printing Explained*, it avoids the dogmatic stiffness with which so many books on the mechanics of printing are written. It is cleverly illustrated, the photographic chapter headings being particularly informative and attractive. A "Bibliography" in the back recommends books about the various specialized aspects of printing technique and typographical problems. This bibliography is a useful supplement to the books mentioned in this section of our list, which, obviously, cannot cover all technical aspects.

### 33 PRINTING THE TIMES

*A record of the changes introduced in the issue for October 3, 1932. London, Printing House Square, 1932. (36 pages, facsim.)*

This interesting volume is included to show that practicality and beauty need not remain divorced – even in such a difficult problem as the redesigning of one of the most conservative newspapers of the world. The book is the record of a job well done and completely done, without the usual compromises and halfway concessions to those who prefer to leave things as they are. Stanley Morison proved here that attractive design is a very definite part of legibility.

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## VI. PRINTING TYPES AND DECORATION

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### 34 PRINTING TYPES: THEIR HISTORY, FORMS, AND USE

*A study in survivals, by D. B. Updike. 2nd edition. Cambridge, Harvard University Press, 1937. (2 volumes, 292 and 326 pages, illus.)*

“The standard historical work on type. A masterpiece of scholarship and research – perhaps the greatest contribution of our times to the study of typography.”—Philip Van Doren Stern.

### 35 TYPE DESIGNS: THEIR HISTORY & DEVELOPMENT

*by A. F. Johnson. London, Grafton, 1934. (232 pages, facsim.)*

This book illustrates that there is room for more than one good thing at a time. We have no more thorough book on printed types than the two volumes by D. B. Updike. However, there are occasions when one needs something on a less ambitious scale, something by way of an introduction, easily read and understood. This is exactly where A. F. Johnson's book fits in, a skillful piece of condensation and sympathetic treatment by an experienced author.

### 36 FOURNIER ON TYPEFOUNDRYING

*The text of the Manuel Typographique (1764-1766), translated into English and edited with notes by Harry Carter. London, Soncino Press, 1930. (323 pages, illus.)*

Apart from the much older *Mechanick Exercises*, by the ingenious Moxon, this is the best book to consult on punch-cutting and typecasting before the industrial revolution. For accuracy of detail and clearness of presentation Fournier's book has not yet been surpassed. Harry Carter's translation, with its wonderful reproductions of the original copperplates, is, therefore, a key to an understanding of the printing arts of today in the light of yesterday's achievements. The modern counterpart to Fournier is Lucien Alphonse Legros' and John Cameron Grant's *Typographical Printing-Surfaces; the Technology and Mechanism of Their Production*, London, Longmans, Green, 1916. It is a care-

ful technological explanation of type designing, cutting, casting, and setting, both by hand and by machine.

### 37 DECORATIVE INITIAL LETTERS

*Collected and arranged with an introduction by A. F. Johnson. London, Cresset Press, 1931. (247 pages incl. 122 plates, facsim.)*

Decorative initial letters used in a book are only one small detail of its production. Yet they can influence greatly the typographic success or failure of that book. This volume by A. F. Johnson shows the entire history of initial letters from the beginning of printing to our times. They are reproduced in complete alphabets, with detailed notes about each plate and a general introduction at the beginning. There is a great wealth of forms, and the ever-changing solutions of one and the same problem of design make a fascinating and informative study.

### 38 TYPE FOR PRINT

*Or, What the beginner should know about typefounding, letter-design, and type faces: with a synopsis of the best faces now available shown family by family for the convenience of users of print, by David Thomas. 2nd edition. London, J. Whitaker, 1939. (144 pages, illus.)*

One hesitates to add much about a book so well described in its title, except perhaps to say that this description is accurate and that the author fully achieved what he hoped he would when he wrote this book.

### 39 A SPECIMEN BOOK OF TYPES AND ORNAMENTS

*In use at the Curwen Press, Plaistow, London. London,  
The Fleuron, Limited, 1928. (229 pages, plate)*

A typefounder's specimen book is made to sell type to printers, a printer's specimen book to sell his services to his customers. One often finds in such books pages that are as beautiful and as unreal as a dream. In them types have not been chosen to fit the text; rather, the text has been written to fit the type. These books are, nevertheless, of great value, because they demonstrate the best possible results obtainable from various printing types under the most favorable circumstances. Typefounders' specimens are too numerous for inclusion in this list. It is to printers' specimen books that we must turn. The specimen book of the Curwen Press is particularly valuable and beautiful. It is dignified without being too conservative, decorative but not facetious, colorful without being either naive or commercial.

### 40 PROBEN VON SCHRIFTEN MIT ANWENDUNGEN

*(Specimens of types and their applications) by Gebr. Fretz  
AG., Zürich, 1927(?) (179 pages)*

Perhaps the most beautiful and individual printer's specimen book that has been produced by any typographer of the present generation. Both this and the Curwen Press book show excellent examples of truly modern typographic ornaments and ingenious and discreet use of color.

**41 TYPES, BORDERS AND MISCELLANY  
OF TAYLOR & TAYLOR**

*With historical brevities on their derivation and use. San Francisco, Taylor & Taylor, 1939. (563 pages, illus.)*

This is a type specimen book of great merit. It shows a well-balanced assortment of traditional and modern type faces, borders, and initials, temptingly presented in beautiful composition and presswork. Moreover, this is one of a very few (if not the only) type specimen books which can profitably be read from cover to cover. Instead of the usual endless repetition of some irrelevant passage, Edward DeWitt Taylor has written, as an interesting text for the display of each type face, the story of that particular type face, its creation, introduction and use – an idea so clever that one wonders why it has, apparently, never been used before.

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**VII. ILLUSTRATION**

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**42 ILLUMINATED MANUSCRIPTS**

*by J. A. Herbert. 2nd edition. London, Methuen, 1912.  
(135 pages, 51 plates)*

It would not be fair to demand too much from a one-volume history of such a difficult and many-sided subject as illuminated manuscripts. These hand-painted illustrations in medieval volumes have a remote and strange beauty all their own. They are the pictorial ancestors of all printed illus-

tration, and their importance in the history of printing cannot be overemphasized. Herbert's book is well informed and readably written, even if it is at times a little casual and summary.

#### 43 THE PIERPONT MORGAN LIBRARY EXHIBITION OF ILLUMINATED MANUSCRIPTS

*Held at the New York Public Library; introduction by Charles Rufus Morey, catalogue of the manuscripts by Belle da Costa Green and Meta P. Harrsen. New York, November 1933 to April 1934. (85 pages, plates, facsim.)*

By comparison with Herbert's volume the Morgan Library Catalogue is a much more scholarly undertaking. Prof. Charles Rufus Morey of Princeton University, who wrote the introduction could, of course, afford to be more thorough because he had a definite selection of manuscripts to work on. He succeeded, however, in expanding his essay into a really representative treatment of medieval illumination.

#### 44 THE ILLUSTRATED BOOK

*by Frank Weitenkampf. Cambridge, Harvard University Press, 1938. (314 pages, illus. plates, facsim.)*

We had to wait a long time for a real book on the whole of printed illustration, because it was such a difficult book to write. The Curator of the New York Public Library's Print Room brought long years of service and many varied experiences to the difficult task of filling this need. His book is a seemingly inexhaustible reservoir of information.

It not only surveys the important illustrated books of the various periods and countries but somehow manages to tell at a glance what other authorities have said or written about them. The book is a grand Baedeker not only of book illustration but also of the literature of illustration.

There is only one weakness; the illustrations are very inadequate.

#### 45 THE ORIGINS OF PRINTING AND ENGRAVING

*by André Blum, translated from the French by Harry Miller Lydenberg. New York, Scribner, 1940. (226 pages, illus. incl. facsim., double plate)*

This book contains, of course, much useful information on the invention of printing. However, it is included at this place on our list because of the light which it throws on the European beginnings of the basic pictorial processes, woodcut making, relief metal engraving, and intaglio engraving. These are the chapters of particular interest; they contain carefully considered information not easily found elsewhere.

#### 46 AN INTRODUCTION TO A HISTORY OF WOODCUT

*With a detailed survey of work done in the fifteenth century, by Arthur M. Hind. London, Constable; Boston and New York, Houghton Mifflin, 1935. (2 vols., 838 pages, illus.)*

A monumental work by the British Museum's Keeper of Prints and Drawings, and the most comprehensive and detailed study of the early woodcut yet undertaken.

47 A HISTORY OF WOOD-ENGRAVING

*by Douglas Percy Bliss, with 120 illustrations. London and Toronto, J. M. Dent; New York, Dutton, 1928. (256 pages, illus., facsim.)*

The story of the woodcut as a universal, permanent medium of expression is the one told in this volume. It is the woodcut's popular, democratic quality, its appeal to children and to the uneducated, which is told by Douglas Percy Bliss, and which makes the book so instructive, so refreshing, and so charming.

48 FORM LETTERS: ILLUSTRATOR TO AUTHOR

*by W. A. Dwiggins. New York, Rudge, 1930. (16 pages)*

In the absence of a really competent volume on contemporary book illustration, this imaginary correspondence of a sensitive artist with his author gives excellent insight into what illustration ought and ought not to be these days. It might be added that, as with most good letters, it is important to read between the lines of the four epistles that make up the book.

49 WOODCUTS & WOOD ENGRAVINGS:  
HOW I MAKE THEM

*by Hans Alexander Mueller. New York, Pynson Printers, 1939. (187 pages, illus., plates)*

No other process has shown such vitality and adaptability in modern illustration as has the woodcut. In this book speaks one of the masters of the craft, who has had wide

experience in practicing and teaching the art for many years. He deals squarely and thoughtfully with the many technical and aesthetic questions that are likely to face the student of illustration.

*Graven Image: an Autobiographical Textbook* by John Farleigh, New York, Macmillan, 1940, represents the point of view of one of the most talented and original members of the contemporary English School of Wood Engravers.

The London Studio's "How to Do It" series, a group of practical manuals, ought also to be mentioned here. It contains Clare Leighton's *Wood-Engraving and Woodcuts*, 1932, Levon West's *Making an Etching*, 1932, and Ashley Havinden's *Line Drawing for Reproduction*, No. 50 on this list.

The technique of lithography is competently dealt with in David Cumming's *Handbook of Lithography*, London, A. & C. Black, 1932, while A. S. Hartrick's *Lithography as a Fine Art*, London, Oxford University Press, 1932, is a guide to the understanding and appreciation of that process.

## 50 LINE DRAWING FOR REPRODUCTION

by Ashley (Ashley Havinden). London, The Studio, Limited; New York, Studio Publications, 1933. (96 pages, illus., plates) ("How to Do It" series, No. 4)

What camera and etching fluid will do to an artist's drawing, and how experienced draughtsmen work with the machine rather than against it is explained here.

A touch of frivolity can be decidedly refreshing in a technical manual, if the book also happens to be competent and reliable. Havinden's *Line Drawing for Reproduction*

is not only complete and correct in its information and technically up to date, but is also satisfactory from the artistic point of view, a lively and sympathetic volume.

## 51 PROCESSES OF GRAPHIC REPRODUCTION IN PRINTING

*by Harold Curwen. London, Faber and Faber; New York,  
Oxford University Press, 1934. (142 pages, illus., plates)*

This book is to be recommended for the fair treatment of both the traditional hand methods, such as woodcutting and engraving, and the full run of the photomechanical processes including color printing. Moreover, it is a definite attempt to evaluate each process not only in its technical function, but also in its characteristic aesthetic possibilities. The consistent effort to detect the creative possibilities of each process puts this book in a class all by itself.

## 52 MODERN ILLUSTRATION PROCESSES

*An introductory textbook for all students of printing methods, by Charles W. Gamble. 2nd edition. London,  
Pitman, 1938. (409 pages, illus.)*

This book, exclusively devoted to the modern photomechanical methods, is probably the most authoritative treatment of the subject in the English language. The author combines knowledge and practical experience with a real understanding of the necessities of teaching. He understands that a book upon so practical a subject as his nevertheless has a chance to give all the fundamentals and all the principles that workshop practice does not necessarily include.

53 A SERIES OF MONOGRAPHS ON COLOR

*by the Research Laboratories of the International Printing Ink Corporation and Subsidiary Companies. New York, 1935. (3 volumes, illus., colored plates, diagrams)*

Color is a basic element in illustration; but it means many different things to many different people. These "Three Monographs" go a long way towards reconciling varying viewpoints and towards laying the foundations of a more general understanding. They deal, first, with the chemist's point of view; secondly, with the physicist's approach. The third monograph — a gratifying synthesis and application — presents the artist's point of view, and beyond that gives helpful advice to all users of color.

These monographs are the result of cooperative authorship, held together and made more eloquent by Rudolf Ruzicka's skillful designing of the volumes and by beautiful reproductions of his work.

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## VIII. BOOKBINDING AND PAPERMAKING

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### 54 DER BUCHEINBAND VON SEINEN ANFAENGEN BIS ZUM ENDE DES 18. JAHRHUNDERTS

(*Bookbinding from its origin up to the end of the 18th century*) by Hans Loubier. 2nd edition, with 232 illustrations. Leipzig, Klinkhardt & Biermann, 1926. (272 pages, illus.)

While there are many books in English on individual aspects of bookbinding, there is no one English-language volume of really general scope. Hans Loubier's book, the one recommended here, while it does not touch much on technical questions, is the only internationally minded history of bookbinding throughout the centuries. It is so well illustrated that the book can be consulted even without much knowledge of German.

### 55 GOTHIC & RENAISSANCE BOOKBINDINGS

*Exemplified and illustrated from the author's collection by Ernest Philip Goldschmidt. London, Benn; Boston and New York, Houghton Mifflin, 1928. (2 volumes; vol. 1, 369 pages; vol. 2, 110 plates)*

The only fault to find with this excellent work of the well-known London book dealer and collector is that it stops with the end of the Renaissance. It is the most authentic and complete history of bookbinding in the fifteenth and sixteenth centuries.

## 56 BOOKBINDING AND THE CARE OF BOOKS

*A handbook for bookbinders and librarians, by Douglas Cockerell, with drawings by Noel Rooke and other illustrations. New York, Appleton, 1912. (342 pages, illus.)*

In bookbinding, Cockerell's work, first published in England in 1901, has much the same place as Johnston's *Writing & Illuminating & Lettering* in the field of calligraphy, or like Walter Crane's *Of the Decorative Illustration of Books* in illustration. These books were the immediate, tangible results of the arts and crafts movement, which brought a resurgence of life and vigor to these ancient crafts. Though obsolete in the particular kind of ornamentation which his book recommends, Cockerell's work on bookbinding is more than the literary record of an artistic movement. It is still the most valuable manual of the technique of hand binding which exists today.

## 57 THE CARE AND REPAIR OF BOOKS

*by Harry Miller Lydenberg and John Archer. New York, R. R. Bowker, 1931. (127 pages)*

Much experience in the handling of books and a great love of them are behind this volume, which is the joint product of the New York Public Library's Director and the Superintendent of its Printing Office and Bindery. There is not much information on methods of care and repair, on the materials to use, and about the tools to do it with, which this book does not contain.

58 BOOKBINDING FOR TEACHERS, STUDENTS, AND AMATEURS

*by K. Marjorie Forsyth, with 45 full-page illustrations and a plate in colour. London, A. & C. Black; New York, Macmillan, 1932. (116 pages, illus., plates)*

Bookbinding as a subject to teach and to learn has steadily grown in importance. There are quite a few books designed to serve as training manuals. Among them, K. Marjorie Forsyth's volume has stood up well alongside of workshop practice and it can be recommended as a sensible and attractive guide.

59 HAND DECORATED PATTERNED PAPERS FOR BOOK CRAFT

*A Collection of Dryad Leaflets revised and edited by Geoffrey Peach [Dryad Handicrafts], with an additional section on oil marbling by J. Halliday. Leicester and London, Dryad Press, 1931. (43 pages, illus., 7 plates)*

Decorative paper has never been very popular in this country, and not many people know how it is made and what charming results are possible from its use in bookbinding. The designing of pattern papers is an excellent school subject because it reveals native ability, exercises manual dexterity, and develops good taste and a sense of color. The Department of Printing and Graphic Arts of the Harvard University Library is publishing a history of decorative pattern papers, by Mrs. Augustus P. Loring, who has devoted many years to this study.

## 60 ON THE ORIGIN OF PAPER

*by André Blum, translated from the French by Harry Miller Lydenberg. New York, R. R. Bowker, 1934. (79 pages)*

*On the Origin of Paper* has the merit of really containing the information which the title promises. It is a short, yet comprehensive, statement of what is known today about the invention, or, rather, the origin of paper in the Far East, its spread to the Near East, its first importation and use on European soil, and, finally, the beginnings of actual papermaking in Spain, Italy, France, and Germany. The book tells not only what we know, but also how we came to know it, and it lays many a ghost of popular superstition about the origin of paper.

## 61 PAPER

*An historical account of its making by hand from the earliest times down to the present day, by R. H. Clapperton. Oxford, Shakespeare Head Press, 1934. (158 pages, illus., plates, facsim.)*

Comparable in scope to Dard Hunter's famous studies, R. H. Clapperton's book is a veritable picture bible of papermaking by hand. It contains copious reproductions of old paper specimens, brilliant photomicrographs of paper fibres, illustrations of older European and Oriental processes, reproductions and actual examples of watermarks, and striking photographs of present-day papermaking in Kashmir and India. The book, however, is not only a handsome piece of bookmaking in the grand manner, but a well-thought-out and clearly organized presentation.

## 62 PRINTING PAPERS

*by William Bond Wheelwright, with foreword by Otto G. Kress. Chicago, University of Chicago Press, 1936. (133 pages, illus.)*

Authors on papermaking seem to have been handicapped by the deep gulf dividing industrial papermaking from the older traditions of craftsmanship, and they have felt that the two could not be treated successfully together. As a result of this attitude there has been a serious lack of books that would tell a little something about all the various aspects of papermaking. Mr. Wheelwright's book is not in any sense intended as a layman's introduction to paper, and it is a fairly condensed statement. Yet it does consider the subject in its entirety, and in spite of much detailed technical information it does present the picture as a whole, and presents it competently and with color and life.

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## IX. BOOKMAKING PERIODICALS

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### 63 THE FLEURON: A JOURNAL OF TYPOGRAPHY

*Edited by Oliver Simon (1923-25) and Stanley Morison (1926-30). 7 numbers. Cambridge, The University Press; New York, Doubleday, Page, 1923-30. (illus., plates)*

*The Fleuron*, while it was appearing, had a single aim and a definite audience. It was meant for the practical printer, and it envisioned a normally high standard of craftsmanship in printing. Its sincere, matter of fact, and inspiring attitude towards printing made it one of the leading forces in intrawar typography. Its influence has by no means ceased with the completion of the final volume in 1930. *The Fleuron* represents a complete record of the forces behind the contemporary picture of the graphic arts. Thanks to an excellent index at the end of the seventh volume, the contents of the entire set are readily available.

### 64 GUTENBERG-JAHRBUCH

(*International Gutenberg Yearbook*). *Edited by Aloys Ruppel. Published since 1926 by the Gutenberg-Gesellschaft, Mainz. (illus., plates)*

Since 1926, this yearbook has developed into a truly international platform for the discussion of printing history, as well as of modern bookmaking. There is an astonishing variety of subjects treated every year, from a dozen different

countries. One issue often comprises articles in five languages, English contributions taking a prominent part, both in number and in importance. The Yearbook is the official organ of the Gutenberg Society and the Gutenberg Museum in Mainz. The expansion of this yearbook into a more general publication of broad, international scope is due to the vision and foresight of Dr. Aloys Ruppel, the editor and director of the Society.

## 65 THE DOLPHIN: A JOURNAL OF THE MAKING OF BOOKS

New York, *The Limited Editions Club*. (No. 1, 1933; No. 2, 1935; No. 3, 1938; No. 4, part 1, Fall 1940) (illus., plates, facsim.)

*The Dolphin*, in a sense, can be called the American successor to *The Fleuron*, although it addresses itself more to the consumer of fine printing than to the producer. It has appeared at irregular intervals and has now turned from a yearbook to a magazine, with a changed subtitle reading: "A periodical for all people who find pleasure in fine books" — indicating a broadened interest in bibliophilic and literary matters. Volume 1 contains articles on fundamental aspects, emphasizing the manual processes of type design, presswork, papermaking, and bookbinding. Volume 2 emphasizes the corresponding machine processes. Volume 3, *A History of the Printed Book*, is described as No. 17 of this list.

A new arrival on the typographic stage is *Print, A Quarterly Journal of the Graphic Arts*, published by W. E. Rudge in New Haven. The first issue appeared in June 1940.

66 BUCHKUNST: BEITRAEGE ZUR ENTWICKLUNG  
DER GRAPHISCHEN KUENSTE UND DER KUNST  
IM BUCHE

(*Book art: Contributions to the development of the graphic arts and of art in the book*). Published by the Staatl.  
*Akademie fuer Graphische Kuenste und Buchgewerbe, Leipzig.* (2 volumes, 1931 and 1935) (illus., plates, facsim.)

Published with a four-year interval between them, these two volumes of *Buchkunst* are almost exclusively devoted to contemporary aspects of printing and the graphic arts. International in scope, they contain first-hand information on the rapid, fascinating development of the graphic arts in post-war Europe. Published by the State Academy of Graphic Arts in Leipzig, the volumes are in themselves masterpieces of bookmaking.

67 ARCHIV FUER BUCHGEWERBE UND GEBRAUCHS-  
GRAPHIK

(*Archive for book arts and printing for commerce*). Published monthly since 1864 by the *Deutsche Buchgewerbeverein, Leipzig*. (illus., plates)

Monthly periodicals, even more than yearbooks, have a special function. They are younger than books, because they reflect events and conditions more promptly, but they also grow old more quickly. They are read less carefully, but handled more frequently. They cannot take the place of books, but without them a study collection lacks that definite connection with present-day life which is essential. The present-day life of three quarters of a century is mir-

rored in the pages of this graphic-arts "Archiv," which is interested as much in book illustration and book design as in printing for commerce and advertising, in poster design and photography. Those who know how to read between the lines can learn much in the latter volumes about the place of the graphic arts in the totalitarian state.

## 68 ARTS ET METIERS GRAPHIQUES

(*Graphic arts and crafts*). Published bi-monthly from 1927 to 1939 (?) by the Arts de Métiers graphiques, Paris. (illus., plates)

Broadminded, sophisticated, and with a special taste for the "modern" as found in prehistoric stone carving as well as in Leonardo and in Steichen, the *Arts et Métiers* have thrived under the brilliant direction of Charles Peignot, the typefounder. Publication was interrupted by the outbreak of the second World War.

## 69 SIGNATURE: A QUADRIMESTRAL OF TYPOGRAPHY AND GRAPHIC ARTS

Edited by Oliver Simon. Published since November 1935 by the Curwen Press, London. (illus., plates, portraits, facsim.)

This magazine keeps up through the years a high editorial standard and a typographic level that is exclusive without being snobbish. It is straightforward and matter of fact in its devoted interest to the worthwhile things in the graphic arts, be they modern or historical, foreign or domestic, of popular appeal or quite specialized. The editorial policy is

free from any painful efforts to appear low-brow at all costs and amusing at all times — a refreshing contrast to some of the graphic-arts periodicals published in recent years.

## 70 J. M. DENT MEMORIAL LECTURES

1. THE WORLD OF BOOKS by *Basil Blackwell* (1932).
2. AUTHORS AND PUBLISHERS by *Michael Sadleir* (1932).
3. THE PRINTER: HIS CUSTOMERS AND HIS MEN by *John Johnson* (1933).
4. PAPER AND ITS RELATIONSHIP TO BOOKS by *R. H. Claperton* (1935).
5. MODERN BOOKBINDING by *Douglas Leighton* (1935).
6. A PUBLISHER ON BOOK PRODUCTION by *Richard De La Mare* (1936).
7. BOOK ILLUSTRATION by *R. P. Gossop* (1937).
8. PUBLISHING AND BOOKSELLING by *Harold Raymond* (1938).

*London and Toronto, J. M. Dent; New York, Oxford University Press, 1932-1938.*

The little volumes of the Dent Memorial series, which, by the way, are published individually, have come to be well known and well liked by those inside the book trade and outside.

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## A BIBLIOGRAPHICAL NOTE ABOUT THE FIRST EDITION OF THIS CHECKLIST

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The study of the history and the art of printing and the pursuit of bibliographical information are closely related, but they are by no means identical. The bibliographer wants to know why and when what was printed where and by whom. The student of printing is concerned mainly with *how* it was printed. It is primarily for his benefit, and for the benefit of his fellow students, that this list of books about bookmaking was issued. However, we would like to think that the bibliographer too might find it worth his while to check up, by means of the foregoing pages, on his knowledge of the contemporary literature of bookmaking. As a matter of fact, we would like to invite him to assist in the clearing up of a slight bibliographical problem in regard to the publication of the original *Fifty Books about Bookmaking*.

If you look carefully at a number of copies of that publication, you will find that they differ considerably as to title page, colophon, and in certain other, minor details. What is the reason for these variations? In what order were the copies which contain these variations issued? How can you tell in what form the little book was first brought out? Questions such as these are the delight of the true bibliographer, first, because they may be of considerable literary importance, and, second, because they are often very hard, if not impossible, to answer. I have no illusions whatsoever about the literary importance of the *Fifty Books*. But it so happens that in this case the bibliographical

questions can be fully answered and explained. And that, I believe, is definitely of some interest — largely because it shows how such variations come into existence, and why, in many cases, it is impossible, after a lapse of time, to explain them.

Ronald B. McKerrow's *Introduction to Bibliography for Literary Students* (Item No. 2 in this book) is the basic grammar of bibliographical distinction and description. He explains in his third chapter that "In modern times we can define 'edition' as the whole number of copies of a book printed at any time or times from one setting-up of type (including copies printed from the stereotype or electrotype plates made from that setting-up of type), and 'impression' as the whole number of copies printed at one time, i.e., in ordinary circumstances the total number of copies without removing the type or plates from the press."

According to these definitions it would seem that all copies of *Fifty Books about Bookmaking* belong to the first "edition," and, at the same time, to one of four successive "impressions."

### *First Impression*

The little catalogue was planned for a definite occasion, with no other thought than to serve as a guide to an exhibition, and, thereafter, as a reading list for printing teachers attending an educational convention on the campus of Columbia University. It was issued with the following title page:

FIFTY BOOKS ABOUT BOOKMAKING | Exhibition Prepared by  
Columbia University Library | for the Twelfth Annual Conference on Printing Education, | June 26, 27, 28, 1933 | New York · Columbia University Press

The back of the title page reads at the top:

Copyright 1933, Columbia University Press  
and below:

Printed in the United States of America

The colophon of this first impression reads as follows:

*This catalogue, designed by Gustav Stresow, has been made possible by the generous cooperation of the Bauer Type Foundry for furnishing the Weiss Types used for the text, the Japan Paper Company for supplying the Unbleached Arnold and Fabriano Cover Papers, and the George Grady Press for hand composition, presswork and binding.*

The first impression is also distinguished by the presence of a number of embarrassing printer's errors, the most painful of which occurs on the last page of the "Introduction," lines 13/14, which read "European inven- | of printing" instead of "European inven- | tion of printing." The term "printer's error" is sometimes very unjust, as in this particular instance, where not the printer but the author is to blame. The book did not actually go to press until the very night before the day of its appearance at the conference. The unfortunate author had promised to be on hand for a final reading of the press sheets. These final sheets were delayed and the author fell asleep on a bundle of old burlap sacking, where he was rudely awakened at 2 A. M. to perform his task. Hence the errors.

### *Second Impression*

The copies of the first impression, printer's errors and all, were duly delivered the next morning to the members of the conference. One of the visitors, who shall remain anonymous, was observed abstracting a not inconsiderable number of copies,

hidden under his coat, from the conference room, for the benefit of a well-known downtown typographic Wednesday luncheon-table, which shall also remain unnamed. This was the first indication that the catalogue might be of some interest beyond the immediate use for which it was planned. Other requests were received and it was decided by those concerned with the production to go to press a second time and print another lot of copies as a keepsake for the members of the American Institute of Graphic Arts. This, then, is the second impression, made in September 1933. It differs from the first as follows:

The title page is simplified and reads:

FIFTY BOOKS ABOUT BOOKMAKING | New York · Columbia  
University Press

The back of the title page is unaltered from the first impression. The colophon is revised to read:

*This is the record of an exhibition which was prepared by the Columbia University Library on the occasion of the Twelfth Annual Conference on Printing Education, held at Columbia University, June 26, 27, 28, 1933.*

*This catalogue, which was given to members of the Conference, has been made possible by the generous cooperation of Gustav Stresow, who designed the book, the Bauer Type Foundry for furnishing the Weiss Types used for the text, the Japan Paper Company for supplying the Unbleached Arnold and Fabriano Cover Papers, and the George Grady Press for hand composition, presswork, and binding. By arrangement with the donors, a special edition of the catalogue has been printed for the members of the American Institute of Graphic Arts as Keepsake No. 48.*

The errors were, of course, corrected for this second printing.

### *Third Impression*

Contrary to everybody's expectation, there were still not enough copies to go around, and orders came in from libraries and schools, some of them marked "rush." So the Columbia University Press decided to put the item on its regular list of publications, priced at one dollar. The type was still standing, and the third impression was ordered and made in December 1933.

Half title, title page, back of title page and the text pages read as in the second impression.

The colophon was changed from the second impression and restored to the form used in the first impression.

This is the form in which the book was chosen as one of the "Fifty Books of the Year" by a jury composed of Joseph Blumenthal, William A. Kittredge, and Carl Purrington Rollins. It is listed in the 1934 Catalogue of the American Institute of Graphic Arts, Twelfth Annual Exhibition as Item No. 4.

### *Fourth Impression*

This fourth impression, at the same time the second commercial printing, was made the following summer, in August 1934.

While its title page is unchanged from the form used in the previous two impressions, the back of the title page appears in the following form:

Above:

Copyright 1933, Columbia University Press

First Printing, June, 1933

Second Printing, September, 1933

Third Printing, December, 1933

Fourth Printing, August, 1934

Below:

Printed in the United States of America  
George Grady Press : New York

There is no colophon whatsoever to this fourth and last impression of the first edition.

Catalogers will be unhappy over the fact that this present second edition (Or shall we say the present first impression of the second edition?) bears a title that differs from that of the first edition. We humbly beg that they may forgive us!

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